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RADIO WAVES
FEB 2005
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Elin's Soapbox

by Elin Winkler

This month, I realized with a start that I've now been working in comics for eleven years. This caught me off guard and by surprise, since it's not really an anniversary I keep track of (heck, I have been known to forget that my own birthday is coming up when I'm working too much...), but it's still a pretty big number, when you realize how short-term and fleeting a lot of things in this business are. (Think about it- how long do some "monumental changes" really last in the big superhero comics? And what's white-hot one month may be totally lame the next- comics is a tough business to be in!) I'm often asked for advice about the comic industry- how does one make it in? How does one stay in? What qualities should one cultivate in order to make comics? Sadly, there are no easy answers to any of these questions, but I will try to pass on some of the things I have learned over the years.

1) **Comics are an endurance race.** The more persistence you have, the better you are going to do. There's no sprint to the finish line in comics- the only true way to get anywhere is to work long and hard, and constantly. The perfect example of this is our friend, Fred Perry, artist of Gold Digger. When he started Gold Digger, it sold very low numbers. But Fred kept at it, always working and refining his art and always coming out with new material. Now, he's got one of the most popular American manga titles out there, and it's all because he stuck with it. The longer you stick around in comics, the better your chances for outlasting people who lack persistence, and the longer you are around, more colleagues in the industry will start to notice you.

2) **Patience is an essential virtue.** There are no "overnight sensations" in comics. It might seem like there are, but do a little digging, and you'll always discover the latest Cinderella-story hero has been slaving away in the small press ghetto for five to ten years before getting any real attention or acclaim. Some guys out there have started working on comics when they were 20, but didn't "make it" until they were 35. Patience also comes in handy when waiting to hear back from editors, publishers, or collaborators, or for the endless work it can take to get a comic from the idea stage to the printed stage. Comics can sometimes take years to come together.

3) **Keep your day job.** Just as there is no crying in baseball, there is no money in comics. Many people come into comics thinking they are going to make a lot of money or become famous, but they become discouraged and upset when that doesn't happen. The percentage of comic professionals that actually become "rich" is about 1% and being "famous" in comics is like being famous in the field of model-train collecting. Outside of a convention, comic pros don't get recognized. The vast majority of comics pros have to work other jobs, work on multiple projects at once, or have a very understanding and well-off spouse to support them. Comic income should always be looked at as "extra" money, not your sole hope to save the farm. Obviously, at the bigger companies, you can expect to make more money, but those jobs are the hardest to get. It's like professional basketball. Everyone who plays ball would love to get into a pro team, but only a very small percentage of ball players ever actually do.

4) **Always be polite.** The best piece of advice I got when I started in comics was this: the toes you step on today may be connected to the butt you have to kiss tomorrow. Therefore, when talking to other pros, always be on your best behavior. When conducting business dealings, always be professional. Don't act like a flake. Especially, don't spread rumors or gossip on public internet message boards- the people in question will ALWAYS find out about it, and it will always reflect badly on your professional reputation. Be respectful of those who came before you in the industry, even if they don't do comics you might particularly like. You never know who people might know. Comics is a small industry compared to other entertainment fields, and a bad reputation can follow you forever. If you give a big, super-villain speech to one editor about how their company is on a rocket-sled to oblivion, you can be sure that editor will let other editors know about your bad attitude. Always be gracious and polite, even when severing ties with a company. You never know when you might need to cross that bridge you just burned, after all!

5) **Finish what you start.** If you say you're going to complete something, do your level best to do it. Starting and stopping several projects not only sends a clear message to your editor or publisher, it sends a message to your fans. If you've already done the hard work it takes to get fans, why disappoint them by wandering away from a story in the middle? Some will be forgiving, but others will remember it forever and always remember you as someone who doesn't finish their work. Also, the only way to truly establish a name for yourself is to have a constant stream of new material coming out. See my first point on persistence!

6) **Be timely.** If you have a deadline, meet it. Editors will always choose the reliable, timely artist over the constantly late drama-Test, no matter what the relative talent levels are. This is because editors have a lot going on and schedules to adhere to, and they want people who will come through in a pinch. Being early is even better than being on time!

7) **Make comics because you love them.** This is the ultimate piece of advice. Every comic pro I know continues to work in comics because they truly love the medium. It's almost like a compulsion. If you truly are not compelled to make comics and tell stories, then it probably isn't the job for you. If you want to make a comic to get rich, to become famous, or to get back at all those jerks in high school who made fun of you for liking comics, those are all the wrong reasons. You should always make your comics for yourself, first and foremost, and even if they only ever exist as Xeroxed mini-comics, a webcomic on your own site or as something you just carry around in a sketchbook, you will have at least told your stories. Entertaining other people, gaining a few fans and possibly getting something professionally published are all just gravy once the comic itself is done. If you make comics because you truly love them, your purity of intent will come through, and you will definitely enjoy making them a lot more!

Hopefully, this advice will be helpful to all you aspiring comic makers out there. I know I'm in this for the long haul!

The Hot Spot

cool stuff we like

The stuff we were listening to, reading or playing with when we put these comics together!

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Street Angel (Slave Labor)

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375 Furrlough #146
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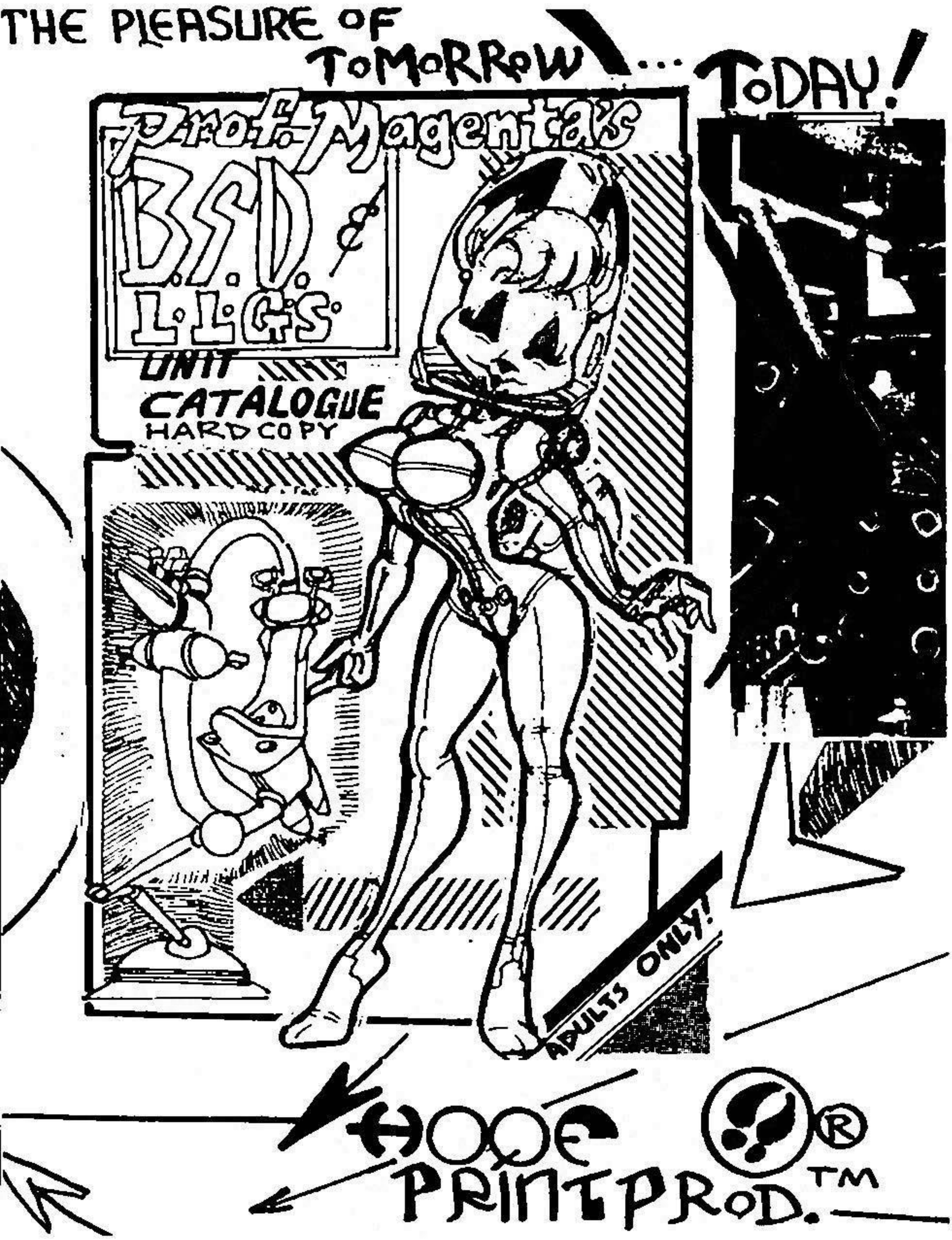
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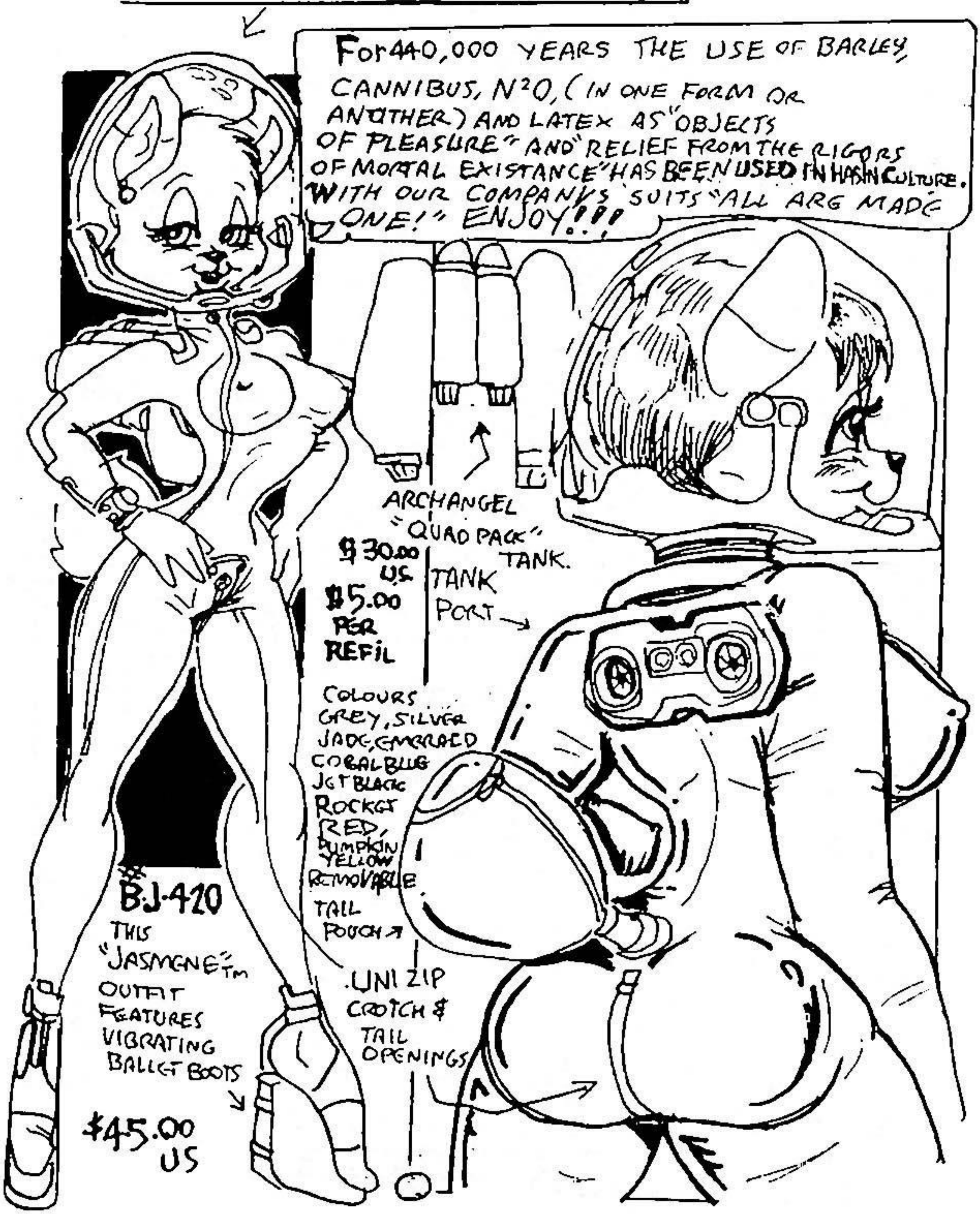

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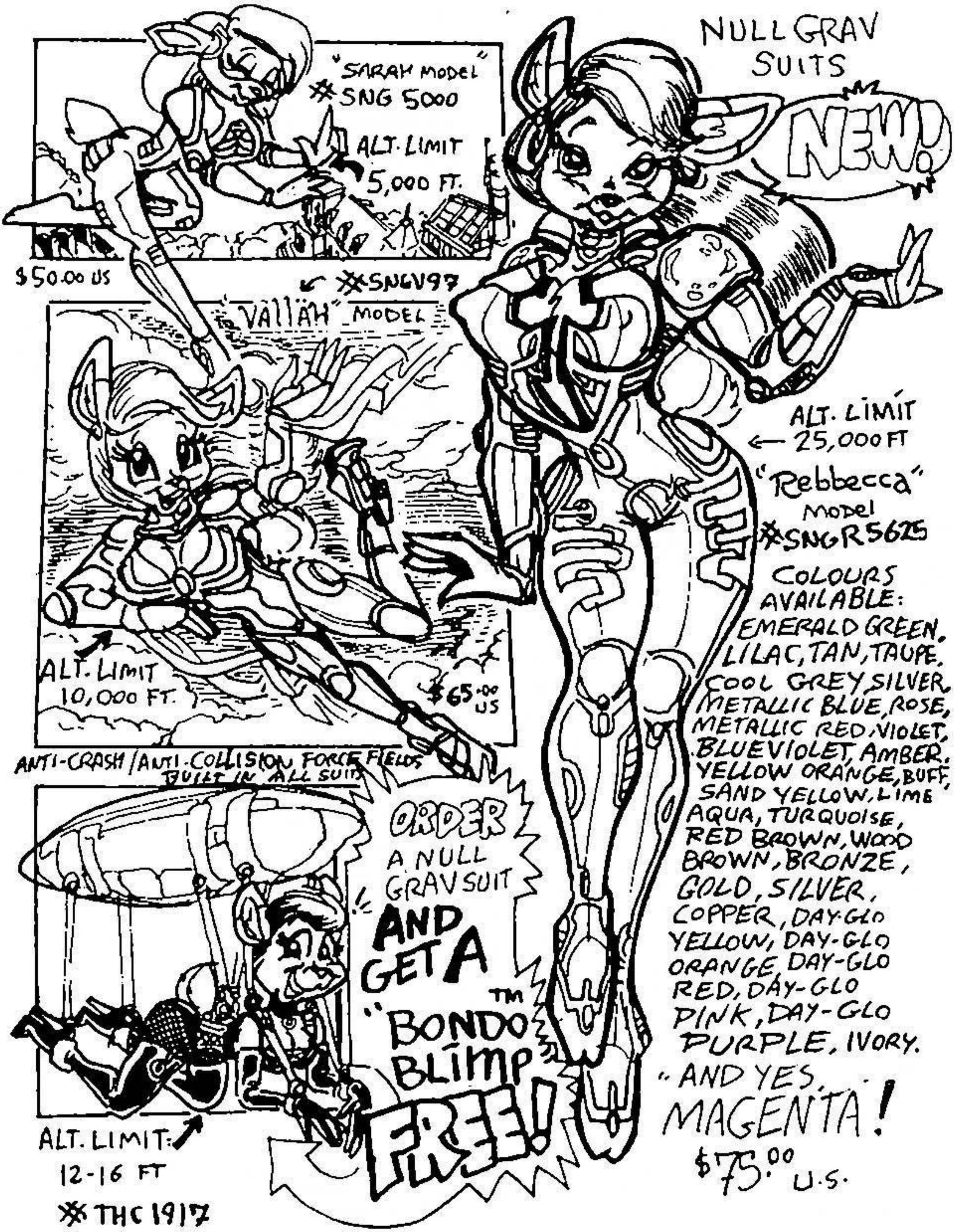
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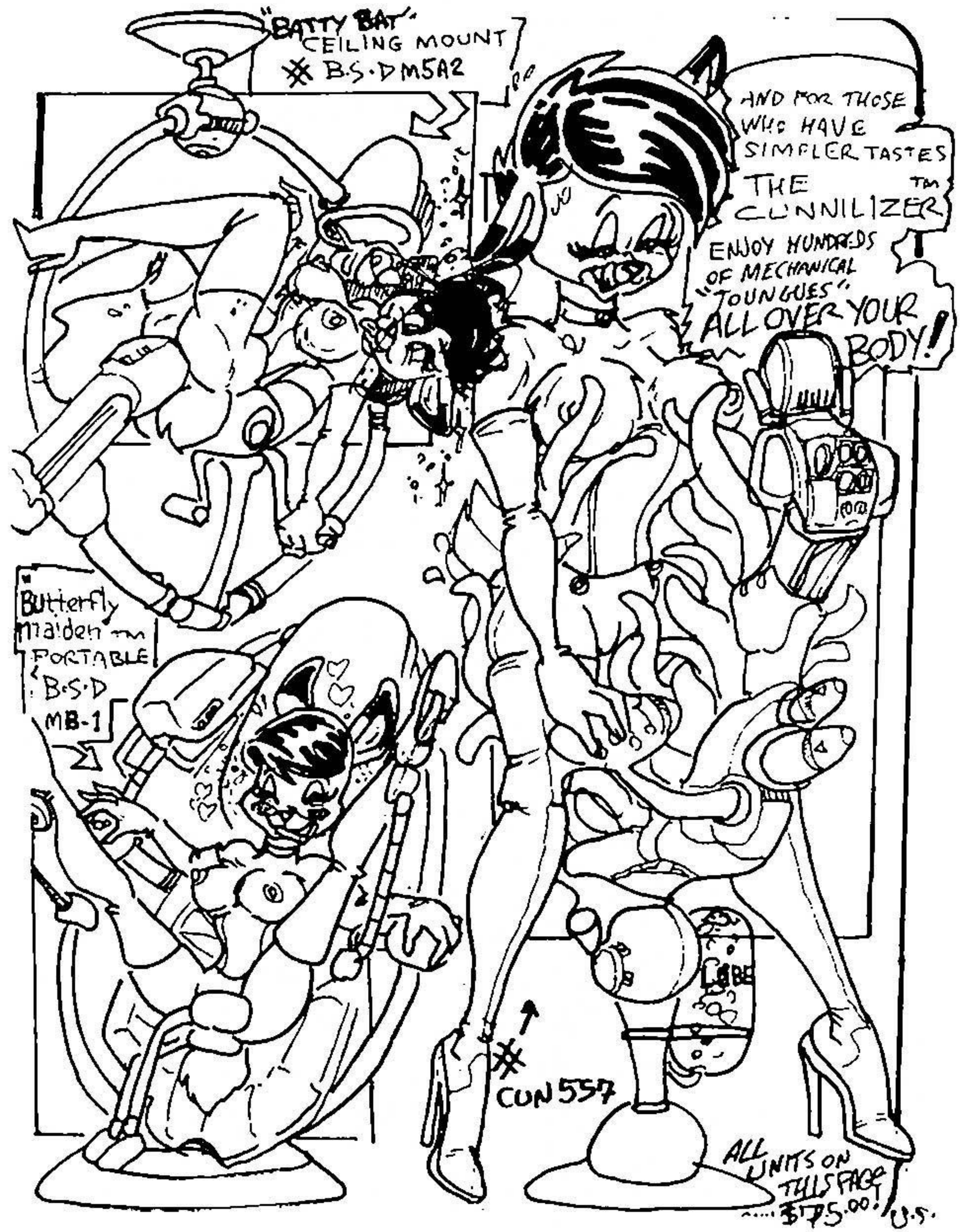
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IS THIS YOURS?!
DAR

03
2005

She was just past that point of forgiving me. Not hopeless, but now moved from the realms of apologies and gifts to major favors and butt kissing. The dread prospect of a chik-flik loomed large...

I don't even remember how it started, let alone the day. She'd just always seemed to be a part of the odd tapestry that was my teen years, and yet we never managed to make that leap to real intimacy. My gal pal, my partner in crime, my "when-the-hell-are-you-two-gonna-make-it-official?" We both dated, and we both seemed okay with it, but I always wonder...

Kassadie took another bite of her sundae and and looked at me with that weird "I-don't-get-you" expression she puts on when she's bored. "I'm just surprised that you didn't go out more when we were in high school, that's all." Raising an eyebrow, I said "Well, it was kind of hard to hook up back in school. We all didn't hang with too many unattatched girls." She cocked her head to one side and looked incredulous, "Are you kidding? I knew plenty of girls that liked you." Almost choking on my milkshake, I was near hysterics, "WHAT?! Was this your little secret? Why didn't you say something?" Thoughtfully, she took another bite of her diet killer and said, "Well, I thought you knew, but just didn't care." I could do little but marvel at her lack of understanding of guys...

Thinking quickly, she hit me with a combination "sad eyes and hypno-boob attack" as the first hints of a pout formed on her lips. I could see it all as if in a vision. A wild, complex tale of woe, affirmations of our strong friendship, promises of a reconciliation, and finally afternoon sex. Too bad for her that I'm not the one that has access to the lab. Oh well, I'll tell her later...

VI-X-ZEN

X-ZEN SPACE VIXENS
BY ERIC HUELIN

SIMO MUST GO WITH YOU TO DELIVER TO COPIOUS, OUR GIFT!

YOU CAN COUNT ON US COUNSELOR WHAB!

SHORTLY AFTER ABOARD THE SLITSNORTER
SIMO NO! DON'T TOUCH HER!
SHE CAN PARALYSE YOU ON TOUCH... BUT... I SEE THAT YOU ARE IMPERVIOUS TO HER STINGERS!
IT JUST FEELS TINGLY TO ME!
DZZZZZZ
LET'S HEAD FOR HOME O?
THE SLITSNORTER IS SET FOR LIGHT SPEED AND WE ARE ALREADY ON OUR WAY!

SHORTLY AFTER, A GIANT SPACE SHIP SWALLOWS UP THE SLITSNORTER WHOLE AND THE CREW IS TAKEN PRISONER

UHOH!

EVERYONE OUT OF THIS SHIP! THE CAPTAIN WANTS TO SEE YOU ALL!

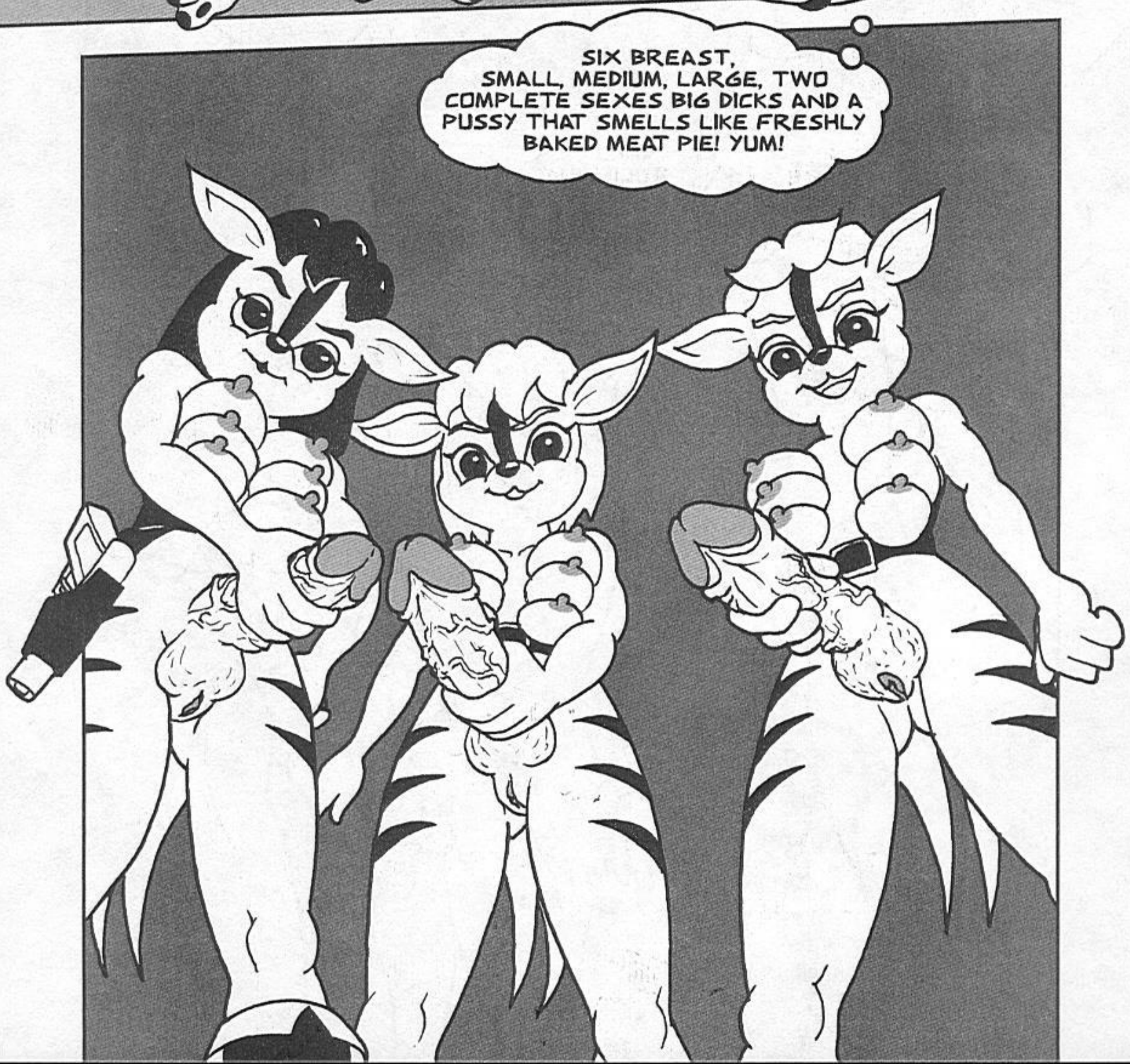
I THINK THESE GUYS ARE PIRATES!

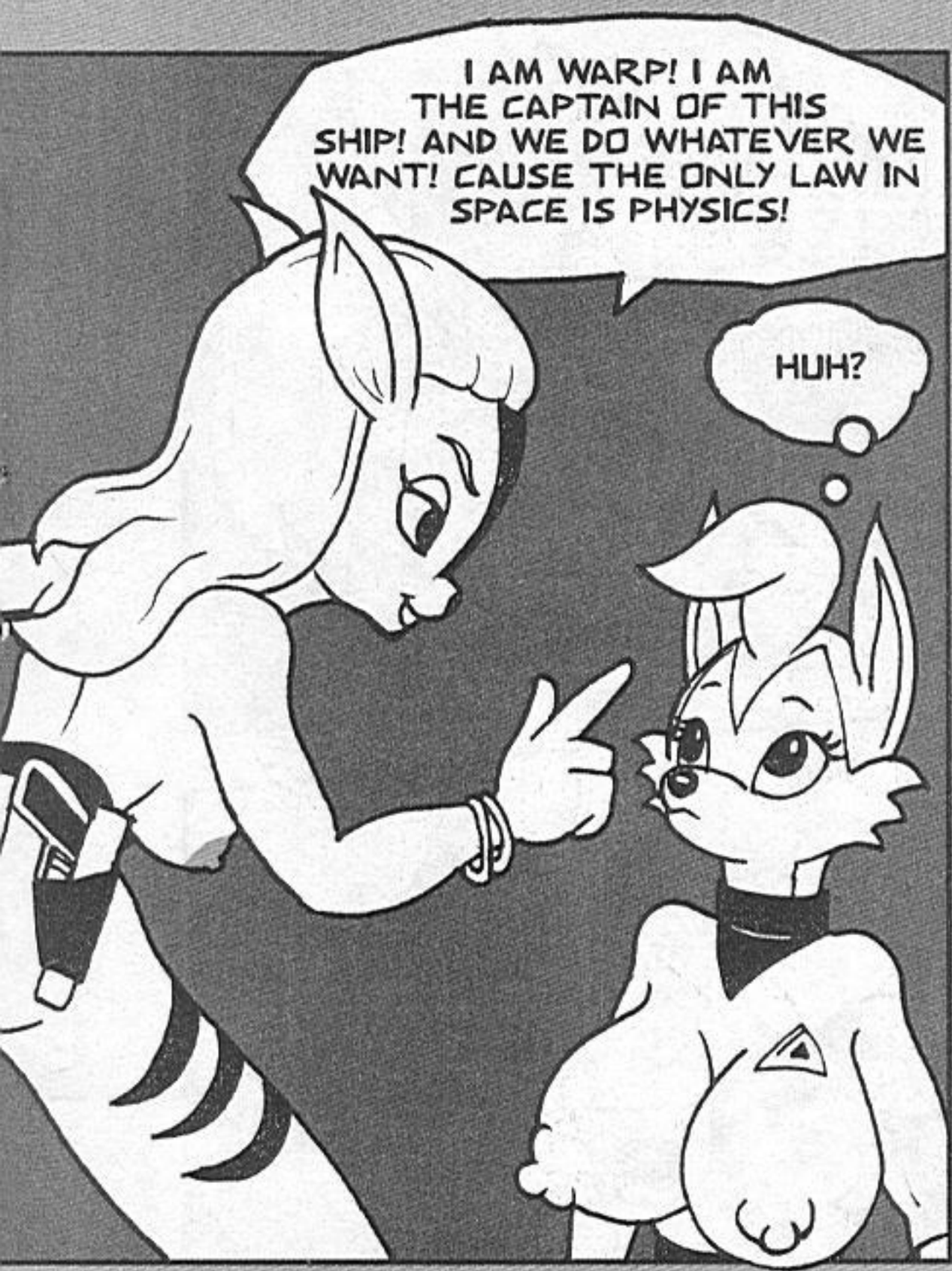
WHAT MAKES YOU THINK SO?

EXACTLY!... ONLY PIRATES WOULD OWN SUCH EVIL FURNITURE!

CAPTAIN! THESE ARE THE ONES OUR SPIES SAY HAVE THE TREASURE!

O LOOKS SO DEEP IN THOUGHT SHE MUST BE THINKING OF A WAY FOR US TO ESCAPE!
WHOA! LOOK AT ALL THE EQUIPMENT ON THESE GUYS!


SIX BREAST, SMALL, MEDIUM, LARGE, TWO COMPLETE SEXES BIG DICKS AND A PUSSY THAT SMELLS LIKE FRESHLY BAKED MEAT PIE! YUM!


I AM WARP! I AM THE CAPTAIN OF THIS SHIP! AND WE DO WHATEVER WE WANT! CAUSE THE ONLY LAW IN SPACE IS PHYSICS!
HUH?

WE ARE PIRATES! WE TAKE WHAT WE WANT, DO WHAT WE WISH, AND FUCK ANYTHING THAT HAS A GENDER!

NOW TELL US! WHAT IS THIS TREASURE YOU ARE TAKING WITH YOU!
I WASN'T TOLD WHAT IT IS!

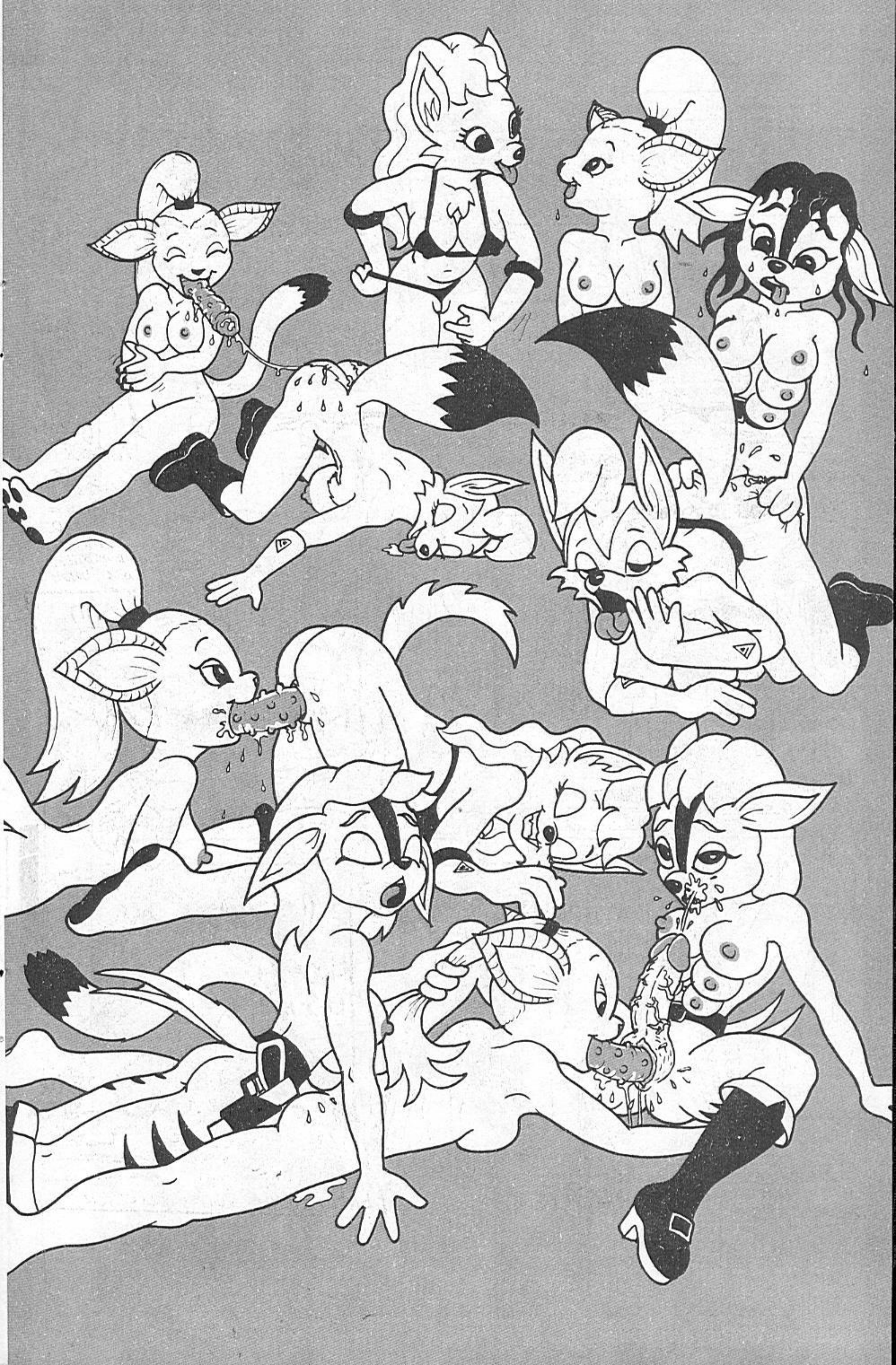
I AM THE GIFT!

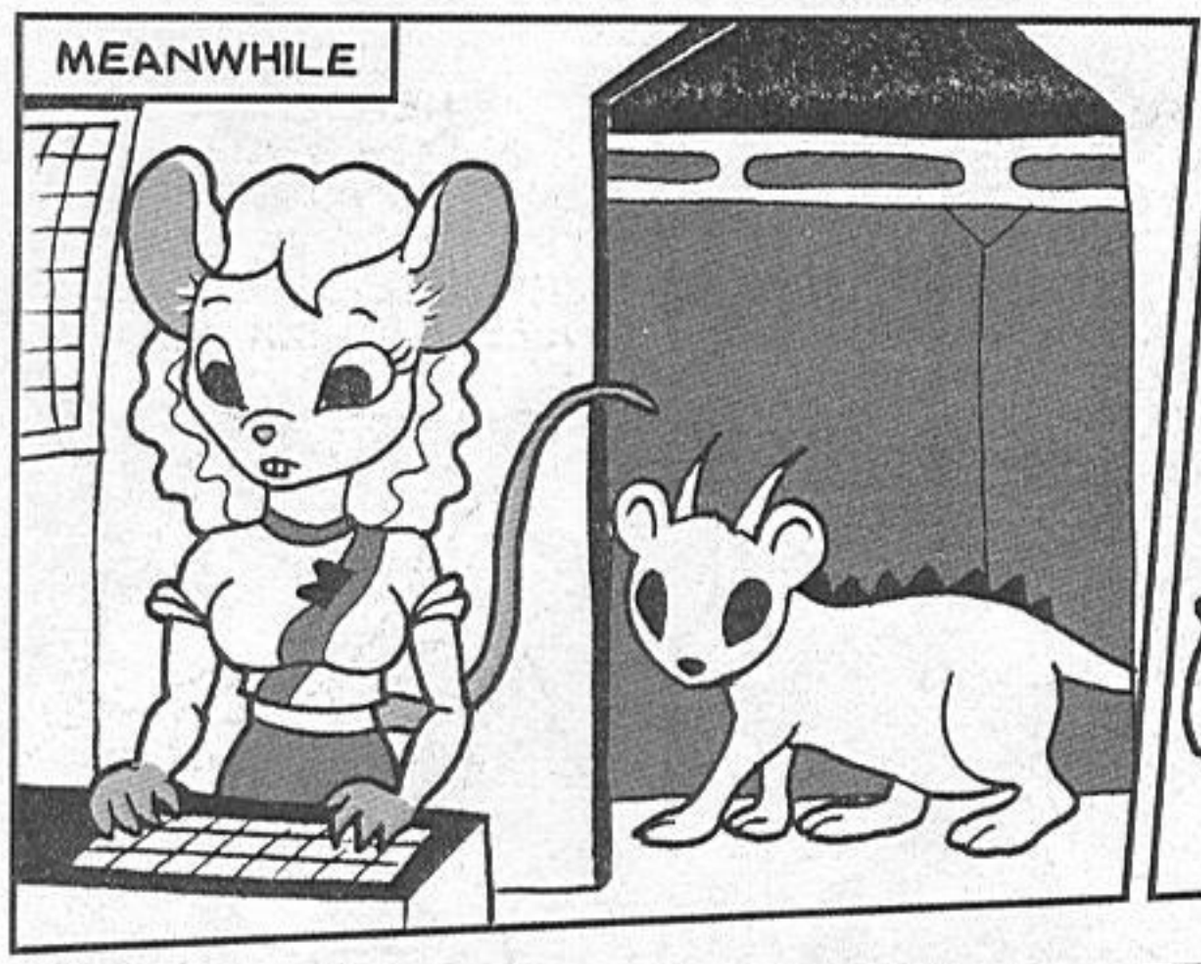
I THOUGHT YOU WERE BRINGING THE GIFT?
I AM THE ULTIMATE SEXUAL PARTNER, ENGINEERED TO EXTREMELY PLEASE!

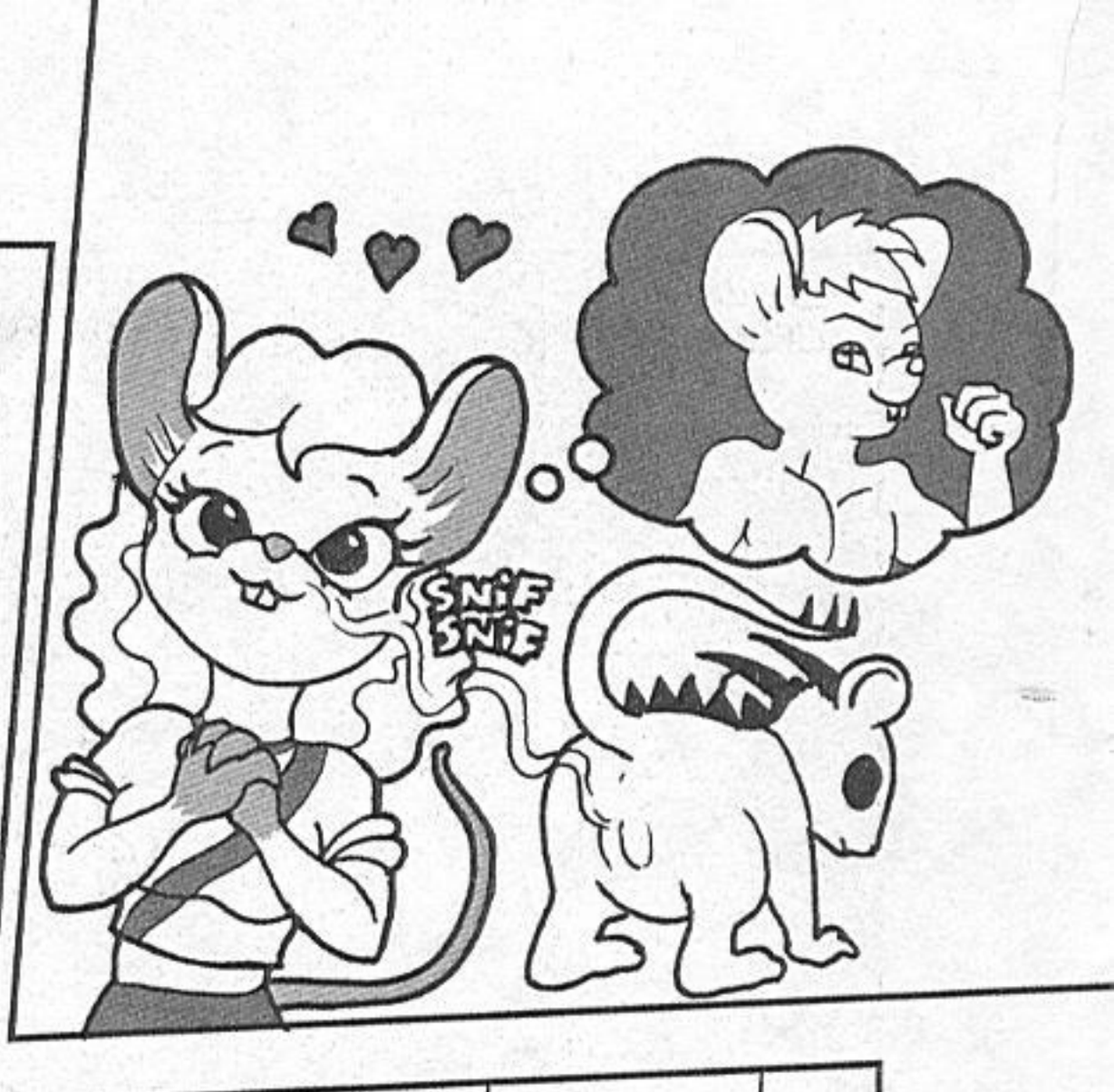
WHEN I'M DONE WITH YOU BLONDIE, YOU'LL KNOW WHO'S THE ULTIMATE!... US!

SPURT

UNIFORM RETRACT!... YOU WANT TO PROVE YOURSELF SIMO? GO FOR IT!
FFFFFWOOO




MEANWHILE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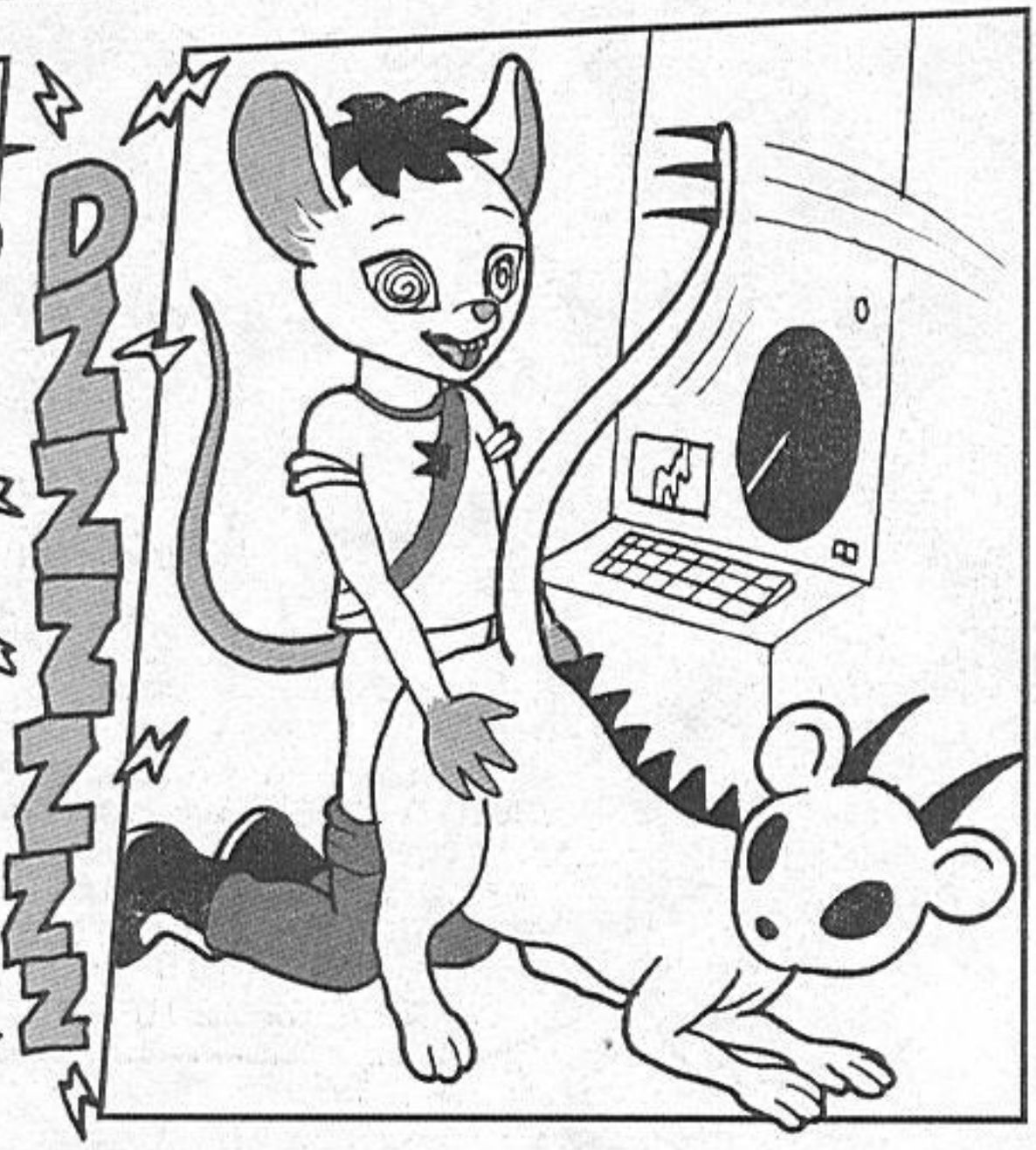
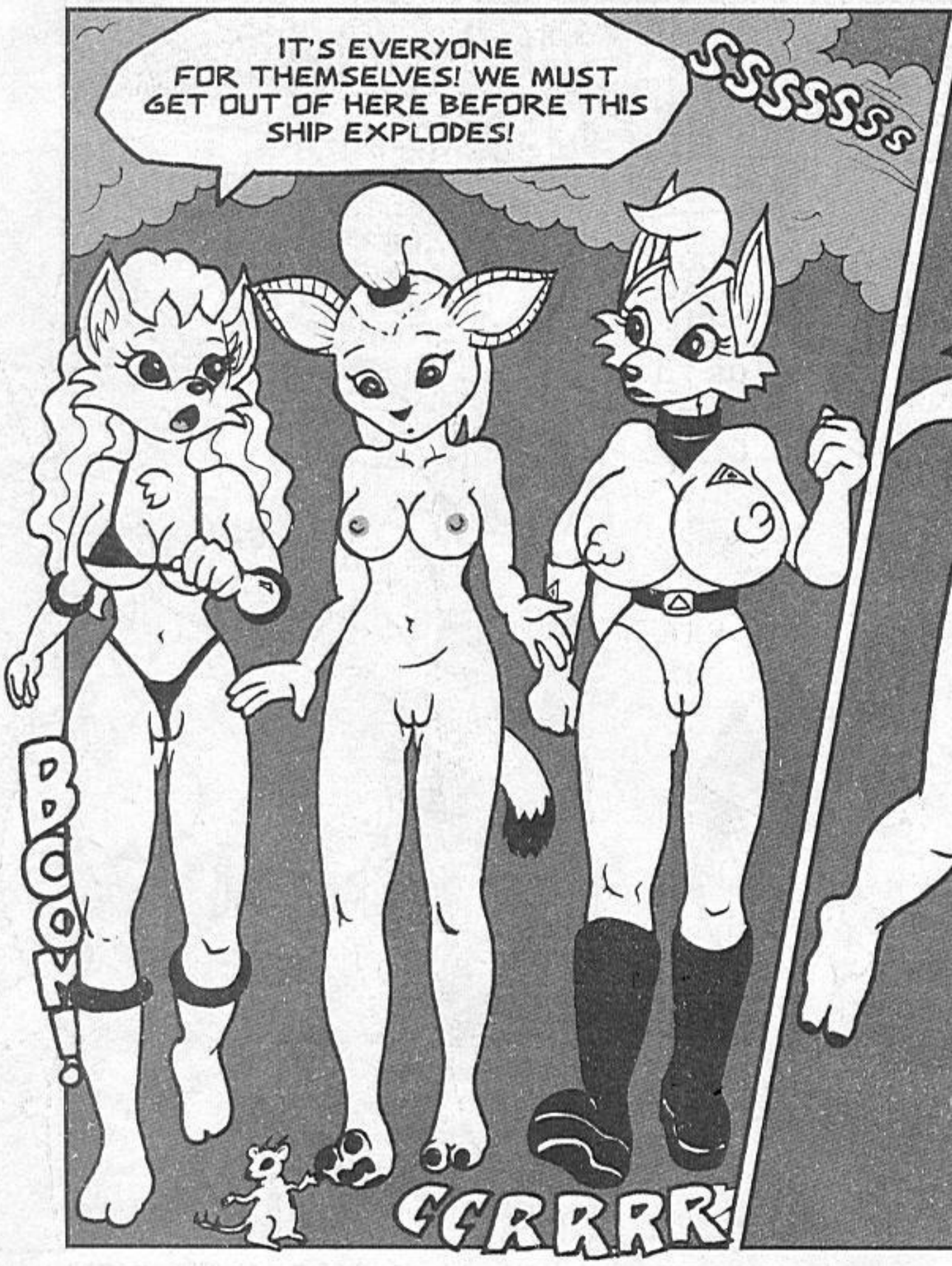

DZZZZ

SEVERAL ORGASMS LATER
THIRTY CREWMEMBERS HAVE DISAPPEARED AND YOU KNOW NOTHING ABOUT THIS!
THRAT MANY!? BUT OUR CROMPUTER SAID THIS SHIP HAS A CREW OF ONLY SRIX!
SIX HERMS! MAYBE YOUR SENSORS DIDN'T SEE THE REST OF OUR CREW BECAUSE THEY ARE TOO SMALL!
OH THEM!
SO YOU ADMIT IT!
WELL... YEAH! WHAT YOU CALL A CREW WE CALL A LIGHT MEAL! OUR HUNTRESS KHAN GATHERS SMALL CREATURES FOR US TO EAT ON OUR SHIP, I GUESS SHE DID THE SAME HERE!
YOU MADE SNACKS OUT OF MY CREW!

KBOOM!

WHAT IS GOING ON?
KRRR
SO MANY POSTS WEREN'T MONITORED BY OUR CREW THAT THE SHIP'S ENGINES HAVE OVERHEATED!


IT'S EVERYONE FOR THEMSELVES! WE MUST GET OUT OF HERE BEFORE THIS SHIP EXPLODES!
SSSSSSS
BOOM!
GGRRRR

YOU TOO KHAN!
DNNNNN

GREAT PILOTING O! I NEVER SEEN THE SLITSNORTER POUNCE SO FAST!

THAT'S ALL FOR NOW!

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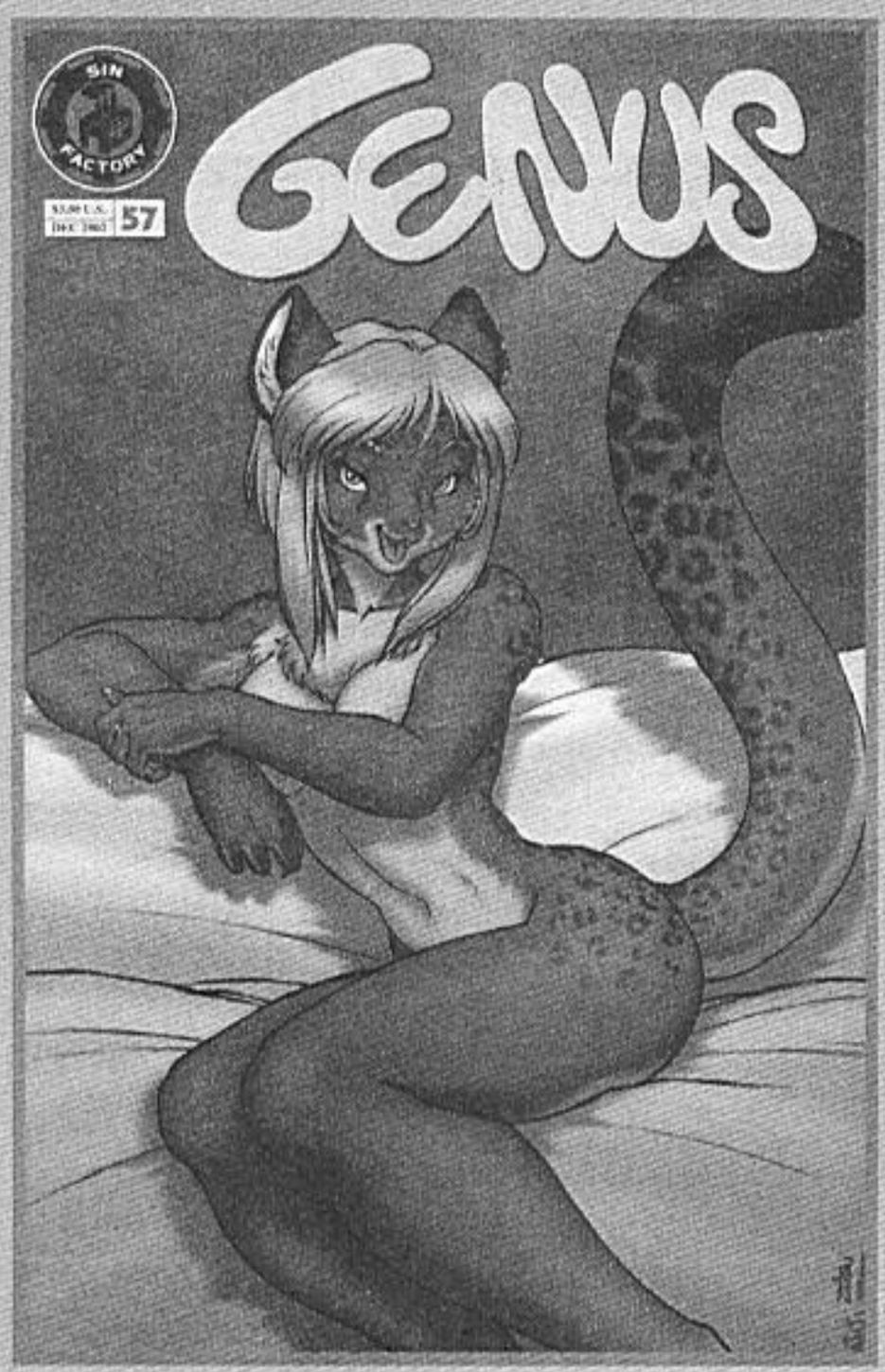

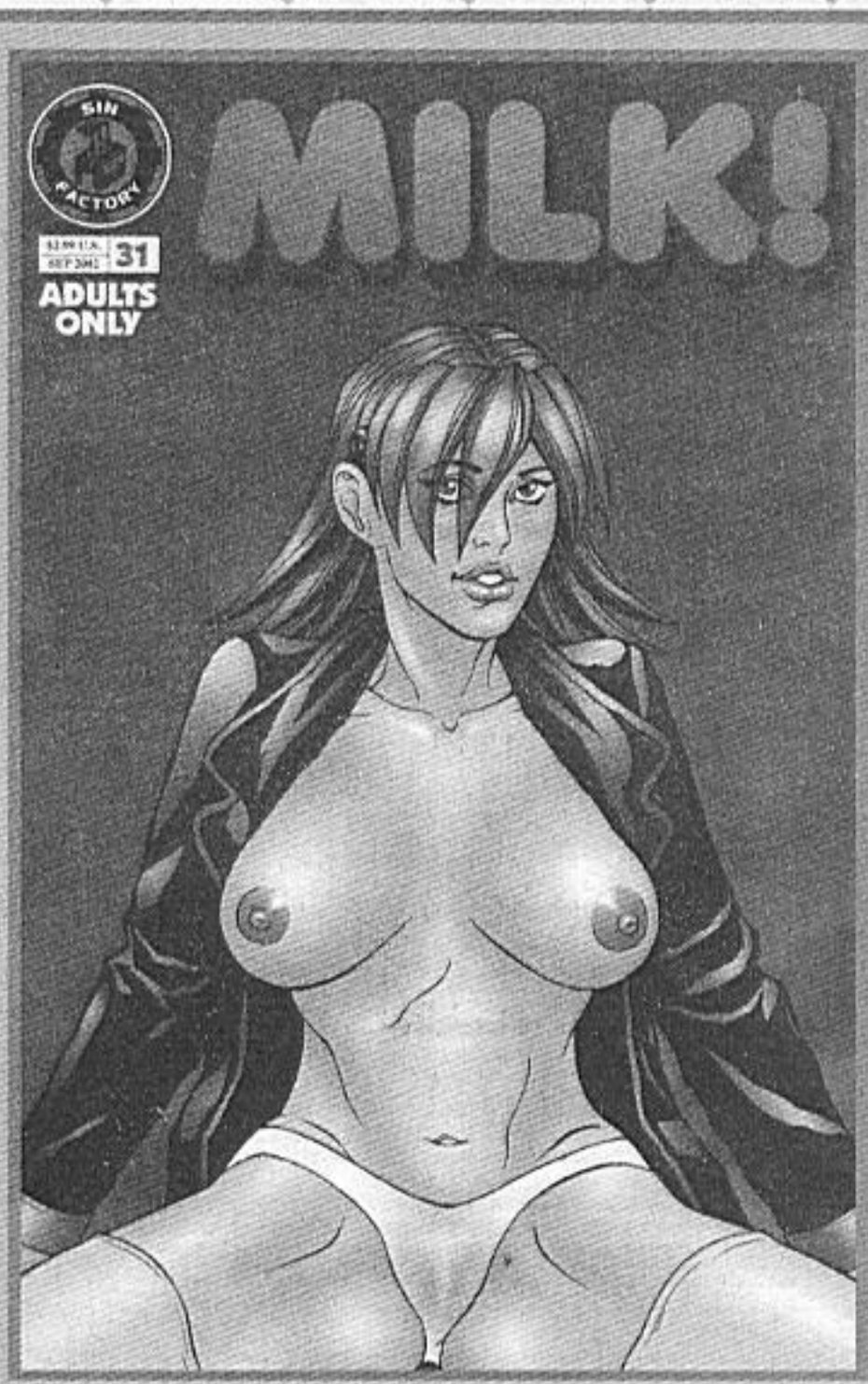

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GENUS #41
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HITS #2
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GREATEST
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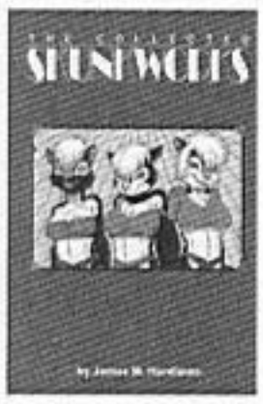

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